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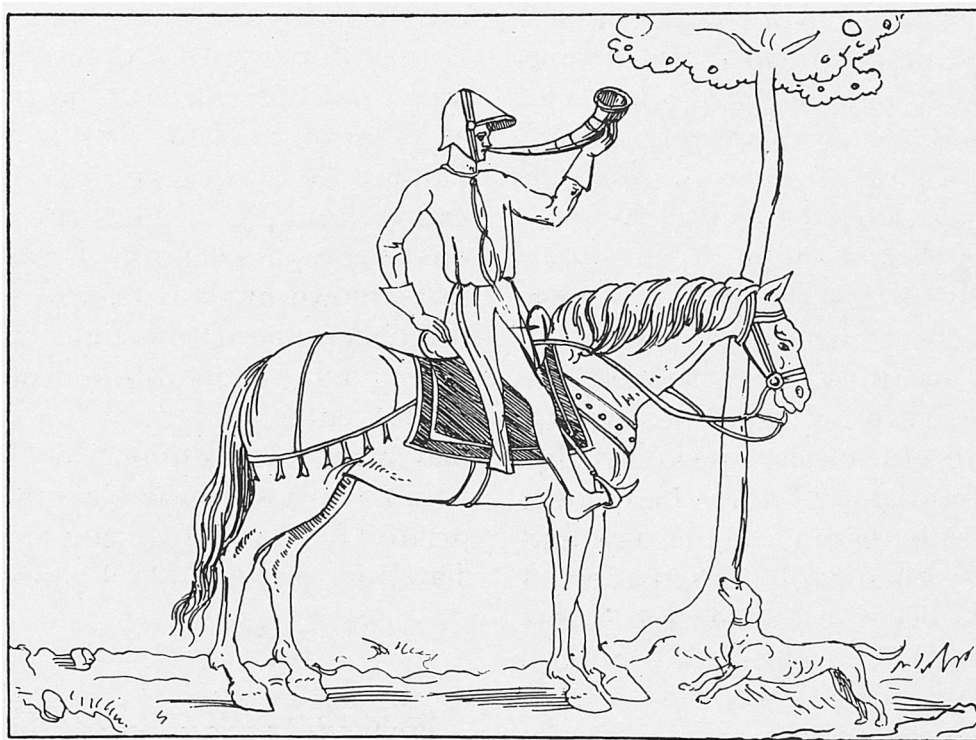
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## MUSIC OF THE HUNT



The Huntsman  
(French, XIV Century)

THIS picture of a huntsman blowing his horn is taken from a fourteenth century illustration of the French romance of "Lancelot du Lac." The costume is very singular, consisting apparently only of a loose shirt open at the sides, in the Greek fashion; and under it he wears a pair of tight hose. His helmet, not intended for war, is well adapted to guard the head against the heat of the sun. The saddle is quite modern in form.

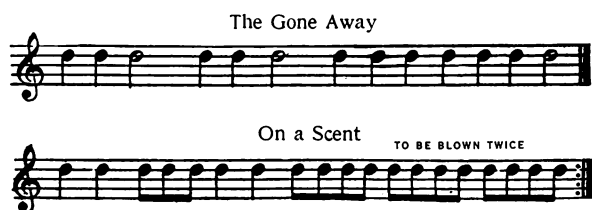
As shown in this picture, the original hunting horn was the actual horn of some beast. It sounded only a single note. The compassed horn, originating in France where it is still in use, derives its name from having a com-

pass of twelve notes. It gives importance to French hunt music and enables each call to have distinctive individuality and a character corresponding with the information it is intended to impart. The compassed horn, familiar from old pictures of the chase, is bent to encircle the body of the wearer.

The object of blowing the horn is to enlighten the company as to the progress of the sport. Comparatively few calls are directed to the hounds; and of these two are of quite modern invention. The only ancient call used for this purpose was the "Recheat" in the simplest of its several forms. This was employed to recall hounds running a counterscent, or to bring

on tail hounds, once the main body had got away with their quarry. To this day the information of the field is the principal object of horn music with the three or four hundred packs that hunt in France and Belgium, where it is possible in the forests of those countries to keep in touch with hounds all day without seeing them, yet to recognize every point of venery, and so regulate one's movements by the calls blown as to miss none of the sport, and finally be in at the death. In England, on the contrary, in a woodland country, and in America as well, the finest horseman and the keenest sportsman—one with an accurate knowledge of the country—will often be thrown out at the beginning of the day, and lose every chance of participation in the sport, because the master, or his huntsman is ignorant of any method of advising his followers as to what the hounds are doing or are about to do.

The English calls are most simple. They are blown on a single note and are distinguished merely by changes of rhythm and accent. Two examples from the English hunt music will suffice.



By contrast with this, the French have their regularly appointed professors of the compassed hunting horn and elaborate schools or methods. All the great French hunts have, besides the regular, their own distinctive musical compositions, and from four to six horn-blowers are charged with their proper execution in the field. There is

a healthy rivalry among these sporting musicians, and one of the attractions of the summer horse shows in France is the prize competition in blowing the compassed horn, arranged between the representatives of the various *chasses*, in the full panoply of their hunt. The fanfare of the Duc de Chartres' hunt at Chantilly called "La D'Orléans: Fanfare de L'Équipage," is an interesting example of what can be done on the compassed horn. It is arranged to be blown by two or four musicians in concert, a custom once prevalent in England, where at the death of the quarry, after the "mort" or "pryse" had been duly sounded, such of the field as carried horns blew the appropriate "Recheat" in unison and immediately gave a general "Whoo-whoop."

La D'Orléans: Fanfare de L'Équipage of the Duc de Chartres' Hunt at Chantilly



Many other French calls are cited here. With a number of these explanations are given. The titles of the others are self-explanatory.

## Le Départ pour La Chasse (The Departure for the Hunt)



## L'Arrivée au Rendez-vous (Arrival at the Cover-Side)



## La Calèche des Dames (The Carriage with the Ladies)



## L'Echauffement de Quête (Hot on the Trail)



“La Quête” (the Quest), derived from *quêter*, to seek, indicates the time passed by the hounds in searching for the animal. It is probably the equivalent of the old uncoupling of the hounds at the cover side, or the modern throwing off.

“L'Echauffement de Quête” (Beating-up the Search). It is a trail of the night which the hounds beat up and, when they begin to follow it with a little spirit, this call is sounded to excite and encourage them.

## Le Renard (A Fox)



## Le Lancé (Gone Away)



“Le Lancé” (probably the “Veline” or “Gone Away”) is sounded to an-

nounce that the hounds have uncovered the quarry.

La Vue (View Holloa)



“La Vue” (The View or Breaking Cover). L’Allemand, who wrote about the French hunting calls in 1763, says that what is understood by the view is the sighting of the animal hunted and to call the attention of the hounds

and the hunters to the fact that it has been seen. But he adds that one should be very sure before sounding it that the animal sought is in view and that there has been no substitution.

### La Plaine (In the Open)



### Bien-Allé (To Urge on the Hounds)



“ Bien-Allé ” or “ Tons pour les Chiens ” (On a Scent, or Doubling the Horn). Calls for hounds are all those that are solely made to support and

encourage them to keep on the trail they are following and to follow keenly the animal they are hunting.

Relancé et Bien Allé (Gone Away Again)



When the fox has a good lead, it begins to employ ruses and is generally resting, spent at the end of its ruse. This often confuses the hounds who do not find it either ahead or behind them. Nevertheless by dint of searching about the place of the fault they finally cause it to leap off again and this is what is called the "Relancé."

Therefore a call is sounded to indicate the new start, "but before sounding it one must be sure that it is not the trail of a wrong animal, because this would be to support and encourage the hounds in a foolish thing for which they would have to be punished right away."

## Le Hourvari de la Vue (Once More in View)



## L'Appel Simple (Call to Locate the Hunters)



“L'Appel Simple” (The Appeal) is a call that is sounded, usually in a forest, to make known one's location. There are several replies or “Réponses.”

## L'Appel Forcé (Call, when Lost or in Danger)



“L'Appel Forcé” (The Forced Appeal) is sounded when the hunter who has been called has not replied or when one is in some danger or pressing need, and requires prompt help.

## L'Hallali par terre, ou La Mort (The Death)



Of all the calls, the “Hallali” is that which is sounded and is heard with the greatest pleasure because it announces the expected success. Therefore it should not be sounded except when the animal is absolutely beaten and on the point of being seized.

## La Retraite Prise (Return After Success)



“La Retraite Prise” (The Retreat after Capture) is a call like a fanfare, which is sounded when the animal is really taken. It is a call to sound with endless fanfares, along the road to the kennels.

## Le Défaut (A Fault)



The call of "Volulets" is as much as to say, "I see the foot-print of the fox." One must take very good care there-

fore not to cry the "Volulets" falsely, as that would be to put the hounds on a false trail.

## La Requête (Seeking the Trail Again)



"La Requête" is sounded in case of a loss of the trail to excite the hounds

to search for it again, as they did on the first throwing off.

## Rapproché (A New Start)



"Rapproché" sounds the new start that the hounds make on an old trail, for example when, after a long fault by dint of going backwards and forwards, they pick it up again. It is evi-

dent that then the trail is cold and that the hounds only keep it with difficulty. Nevertheless, when they get it again, warming up more and more, "Rapproché" is sounded.

## Hourvari, ou Le Retour (Doubtling on Tracks)

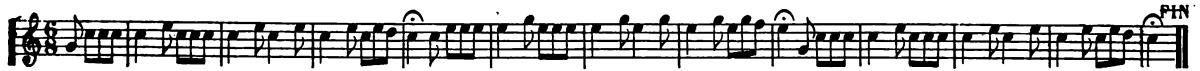


"The Hourvari" is the going and turning back of a fox pursued by hounds. As this is an ordinary and frequent ruse of the fox, this call has been contrived to let the hounds know that the animal they are pursuing has doubled on its track.

To understand what the "Retour" signifies with the "Hourvari," it should be borne in mind that the animal pur-

sued by the hounds does not always go straight ahead and that it is liable to turn to the right or left after having doubled back some steps. When this happens it is evident the hounds may go beyond the trail and be at fault. The "Retour" is to make them come back to the lost trail and seek for the turn the animal has made.

## La Retraite Manquée (Return After Failure)



“La Retraite Manquée” (The Retreat after Failure) also known as the “lost bread,” is a call that is sounded steadily

ly and in despair of success to reassemble the hounds and the hunters, who have given up hope.

## La Rentrée au Chenil (Return to the Kennels)



These calls and the others, of which the music is given, are used in France not only for fox-hunting, but in riding to hounds after any quarry. In addition, however, there are special calls for other animals, as when a deer takes to the water and comes out again or when he finds lodgement in a thicket or is dislodged—and so on, according to the methods of each animal. There also are separate calls to indicate what

animal the hounds have uncovered, f. i., “Le Renard,” for the fox. Besides these, there are charming calls sounded on leaving the forest or on the dispersal of the hunt, the Adieux of the Master-of-the-hounds, the “Bonsoirs” of the field, the departure of the huntsman and the whippers-in. In fact French hunt music is the adaptation of that nation’s keen art-sense to the chase.

